Program for William Aide, Sunday, March 1, 1998--3PM

I

Polonaise in B flat major, Op. 71 no.2 — Frederic Chopin

Waltz in e minor, Op. posth.

Nocturne in E flat major, Op. 9 no. 2

Fantaisie-Impromptu, Op. 66

II

Mazurka in a minor, Op. 59 no. 1 — Frederic Chopin

Scherzo in b minor, Op. 20

Berceuse, Op. 57

Ballade in G minor, Op. 23

Intermission

III

Eleven Etudes — Frederic Chopin

A flat major, Op 25 no. 1
F minor, Op. 25 no. 2
E major, Op. 10 no. 3
C sharp minor, Op 10 no. 4
G flat major, Op. 10 no. 5
E flat minor, Op. 10 no. 6
C major, Op. 10 no. 7
F major, Op. 10 no. 8
C sharp minor, Op. 25 no. 7
A minor, Op. 25 no. 11
C minor, Op. 25 no. 12

Pedagogical lesson; the pieces you learn when you are young will be your party-pieces when you turn 60. This is a demonstration program devoted to flat-out nostalgia. All the items on the first half I performed as a teenager--except the mazurka (that´s why I´m using music).

The peculiar first group, with its three easy-listening items, I played as a boy. The E flat nocturne functioned as the theme to my weekly live-to-air radio program, "Magical Keyboard", in Timmins, Ontario, in the early fifties. I played the E minor waltz in the Porcupine Kiwanis Festival and recorded it at the ripe old age of 12. But the Fantaisie-Impromptu was the pump-primer. My first piano teacher played it to me in a kind of audition on my grandmother´s parlour piano. Chopin may not have considered it entirely satisfactory as a composition, but I thought then and think now, that it is enthralling beyond telling.

The first scherzo and the first ballade were my first large-scale Chopin. It comes as a shock to read that the Chopin scholar, Jim Samson, denies 1831 as the conception date of these two works. I had wanted to believe that, at 21, Chopin knew the meaning of the word "terribilata".

I learned a number of the etudes before I left the Porcupine and played Op. 10 nos. 4 and 8 on my first year Faculty jury. In 1831, Chopin´s Opus 10 announced a new sound world, and the supremacy of the piano. For me the two sets will never pall. They make you feel the poetry and the power of the keyboard.

This recital celebrates the 40th anniversary of the Canadian

Music Competition. I was their first Stepping Stone winner in 1958, and am among those who acknowledge the centrality of such a competition in releasing the pressure in young people to play out what they feel inside.